

who work in the temporal arts so called than by creators of autonomous-aesthetic phenomena who work in the spatial arts so called? Are there secondary contents for art that can not be utilized in all media by all those who are interested in and capable of bringing into existence autonomous-aesthetic phenomena? Is it possible to identify a single secondary content for art that is utilized with greater frequency than all other secondary contents for art by those who bring into existence phenomena that are at the same time autonomous and aesthetic? Is it possible to identify a single secondary content for art that is utilized with less frequency than all other secondary contents for art by those who bring into existence phenomena that are at the same time autonomous and aesthetic? Are there secondary contents for art that are utilized with greater frequency by creators of autonomous-aesthetic phenomena who are male than by creators of autonomous-aesthetic phenomena who are female? Are there secondary contents for art that are utilized with less frequency by creators of autonomous-aesthetic phenomena who are male than by creators of autonomous-aesthetic phenomena who are female? Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created in social orders which are in a state of turbulence? Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created in social orders which are at peace? Are there secondary contents for art that are frequently utilized by creators of autonomous-aesthetic phenomena whose intentions in bringing into existence those phenomena are primarily to win the approval of the majority of those who are potentially capable of appreciating aesthetically a work of art? Are there secondary contents for art that tend to characterize those autonomous-aesthetic phenomena that are brought into existence by creators of works of art who--for whatever reason--have been forced to emigrate from their native countries? Are there secondary contents for art that tend to characterize those autonomous-aesthetic phenomena that are brought into existence by creators of works of art who--for whatever reason--have freely decided to emigrate from their native countries? Are there secondary contents for art that tend to characterize those autonomous-aesthetic phenomena that are brought into existence in social orders immediately following periods of turbulence? Are there secondary contents for art that tend to characterize works of art that are created in social orders in which church and state so to speak are not separate?